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**Zařazení dramatických technik do hodin
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Incorporating Drama Techniques in EFL Classes

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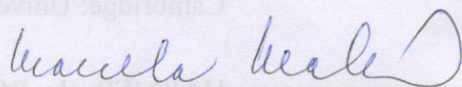
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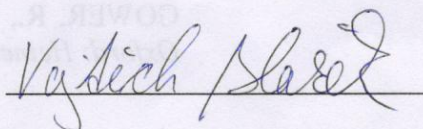
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MITCHELE, R. *Communicative Language Teaching in Practise*. London: CILTR, 1988.

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Poděkování

Tímto bych chtěl poděkovat paní magistře Příšovské za její čas, vedení, rady, doporučení, ale především za trpělivost, kterou se mnou měla.

Dále bych chtěl poděkovat všem ostatním, kteří mě podporovali a nabízeli mi pomoc při psaní této bakalářské práce. Všem velké díky!

Anotace

Anotace: Úkolem této práce je na základě odborné literatury teoreticky vysvětlit, zda zapojením dramatických technik lze obohatit výuku v hodinách anglického jazyka, a zároveň popsat, jaké možné výhody tyto techniky mohou přinést. Základem je popsat dramatickou výchovu jako školní předmět, její hlavní principy, techniky a důvody proč by měly být použity v edukačním procesu. Následně jsou vyjmenované určité techniky a popsána jejich možná aplikace v hodinách anglického jazyka.

Klíčové pojmy: dramatická výchova, dramatická technika / aktivita, zkušenost, motivace, pedocentrická výuka, individualita dítěte

Annotation: The aim of the thesis is to theoretically attest whether incorporation of drama techniques can enhance educating process during English classes and also describe possible benefits that can occur. The base of this thesis is to describe Drama Education as a school subject, its main principles, techniques and reasons why they should be used in educating process. Consequently particular techniques with their possible integration into English classes are presented. All the ideas are founded on academic literature.

Key terms: Drama education, drama technique / activity, experience, motivation, student-centred class, individuality of a child

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1 Introduction

Drama Education is a subject that allows students to actively learn and develop their personality. I also had such experience with this type of a class. I must admit that the form of learning is more like a game than ordinary learning. That is the reason why I thought that some elements of Drama Education could be used in English classes and help children in their acquisition of the language. Active creation and teamwork, which are some of basic elements of Drama Education, can increase motivation of learners and enhance practise of the language and students' ability to remember the language. Such enhancement can make learning more effective and enjoyable for students.

Therefore, the aim of the thesis is to theoretically attest how techniques of Drama education can be applied to ordinary classes of English language and specify possible benefits that can influence the learning process.

The content of the thesis will be divided into five parts. The first one will briefly introduce basic drama terminology. The terminology related to drama is quite complicated therefore this part will clarify meanings of different terms that will occur in the thesis.

The second section will be related to historical roots of drama in education. Thoughts of the well-known Czech 'teacher of nations'¹ Jan Amos Komenský will be mentioned. Consequently, the history of development of drama education in the Czech Republic and its present position among other subjects will be also described.

The third part will be related to the English language itself. It will shortly refer to what students are supposed to learn according to definitions of Common European Framework of Reference.

The fourth section will describe ordinary classes of drama education. Explanation of its principles, its purposes, what students can learn by this type of education, and what the relationship between drama education and required key competencies is, will be presented here. Consequently, this section will explain some necessities that should be fulfilled before the integration of DA into English classes

¹ Author's translation: 'učitel národů.'

takes its place, e.g. classroom arrangement, possible problems with students etc. Possible solutions will be also presented there.

The last section will divide techniques, describe what they develop and present examples of the techniques. The second part of the chapter will show possible benefits that can be brought by integration of DA. It will be described on some examples of DA. The last part of the chapter will be a brief explanation of importance of discussion as a follow-up activity after drama activity.

It is expected that the incorporation of drama techniques will be overall utility providing valuable benefits in EFL classes.

2 Division of terminology

Drama, drama activities, a play, drama education, theatre, drama techniques, a process, drama methods, a product; these are the main terms of this thesis. Many of them include 'drama' in their name. When people hear one of these terms it is usually connected with performance and theatre itself. But it is important to specify what those terms mean for the purpose of this thesis.

2.1 *Drama education, drama, theatre and their relationships*

The first four terms that should be explained are drama education, drama, theatre and a play. When we look at Josef Valenta's book 'Metody a techniky dramatické výchovy,' (Methods and Techniques of Drama Education) it is possible to find many descriptions of the whole drama system. At first it is wise to present one of the key terms that refers to a school subject '**drama education**' (DE) which is a system of active education of children in an aesthetic and social way based on principles of drama and theatre. Nevertheless, Valenta also admits that there might be other equal terms corresponding to DE (Valenta 2008, 40). However, the term DE is suitable for our purposes.

Valenta also discusses what DE is and what the differences are between DE as a subject and the drama and the theatre as such. According to his ideas, the drama and the theatre are roots of DE where **drama** can be understood as a written work of art reflecting the current form of the present world. While the **theatre** creates 'here and now fiction' of something unreal by its form of a play, the **play** is a performance of actors which takes place in a fictional place and time. As Valenta adds, the relationship between **the drama and the theatre** (D+T) is symbiotic. Whereas, the relationship between DE and D+T is essential because the D+T is a source for DE (Valenta 2008, 43).

Nonetheless, there is one significant difference between DE and D+T that needs to be mentioned. In the theatre, a play is made for the audience. As Dougill says, "(...) everything is contrived so that the audience gets the kicks" (Dougill 1987, 1-2). This means that theatre wants to affect its spectators especially in an emotional

way. Whilst in the class of DE students are those who 'get the kicks' (Machková 2002, 15).

2.2 Drama technique and method

2.2.1 Drama method

A more sophisticated description of the method might be taken from the book of Jeremy Harmer, *The Practice of English Language Teaching*. There a method is explained by the following definition: “A method is the practical realisation of an approach” (Harmer 2001, 78). Still, other aspects are also important to decide, e.g. what types of activities, roles of teachers and students, kinds of materials and a syllabus are used during a class. According to Harmer, techniques are components included in methods (Harmer 2001, 78).

On the other hand, Valenta provides many possible definitions. The main one connected to DE states “a method of education and teaching is a particular manner of an activity during which students acquire a particular part of a subject matter (...) the “method” is also a teacher's activity by which students learning is evoked and led; these activities of the student and teacher together create fulfilment of an edifying and an educational purpose.¹”

A mix of both explanations can be considered a true definition. The method is simply a particular approach to students' acquisition of a subject matter caused by a teacher.

2.2.2 Drama technique

An explanation of a drama technique might be a problem, too. According to John Dougill, ways leading to students' activation during a class might be called for instance a role-play, a simulation, games, drama activities, acting drama, drama

1 Author's translation: “Metoda výchovy a vyučování je určitý způsob činnosti, kterým se žáci zmocňují v průběhu edukační akce určitého učiva (...); spojitě s tím tvoří jev zvaný „metoda“ též činnost učitele, kterým je žákova činnost, respektive žákovo učení navozováno a řízeno; tyto činnosti žáka i učitele tvoří (ideálně) společný celek, jímž je naplňován výchovný a vzdělávací cíl.“ (Valenta 2008, 47)

games or 'informal drama' which he uses in his book (1987, p. 1). These activation tools can be considered types of techniques.

Valenta does not see a vast difference between the method and the technique. He says that the method as well as the technique is a way of acquisition of specific knowledge. Generally speaking, a technique is a type or a part of a method where the technique incorporates some necessary skills. Nevertheless, he also admits, that the method and the technique might be sometimes considered as equal terms (Valenta 2008, 48).

'Technique' is a key word for this thesis that occurs even in its title. The technique can stand for other terms that were mentioned before such as role-play, simulation, drama games and others, but a new term '**drama activity**' (DA) might be easily understood as the most useful and the most common term equal to the term 'drama technique'.

2.3 Main terms

This part is a clarification of all previous definitions.

Drama Education (DE) is a subject at school where students are in the centre of attention and where specific methods are used and supported by particular techniques as their tools in acquiring knowledge.

Drama and Theatre (D+T) are roots for DE. D+T create a work of art which is focused on an audience. The main tool of D+T is a play.

Drama method is a way of teaching which provides students' acquisition of a subject. In DE a teacher uses specific methods supported by drama techniques to work with children.

Drama technique / Drama Activity (DA) is a tool which is used in a particular method that helps students in their acquisition of a subject matter.

3 The roots of Drama education

3.1 A conception of Jan Ámos Komenský

The roots of the educational potential of theatre were recognized already by the Czech educationalist, a reformer, a philosopher and a playwright, Jan Ámos Komenský (1592-1670) in the seventeenth century. As Klíma claims, Komenský valued theatre as a tool suitable for education. Motivation can be considered as a key word. Komenský believed that public theatre as a product of students' effort enriched by parents' observation would motivate students to their best performance. Awareness of public judgement would push their effort further. Komenský believed that this judgement led to a better learning process because children wanted to present themselves in a good way. Furthermore, plays were written in order to give learners some knowledge or some experience for possible future situations. It was up to a teacher to incorporate practical information into the play which was consequently learned by children (1947, 133). Therefore, the value of the play was hidden in its content and students actually studied more than just text.

Moreover, theatre is known as a reflection of a life; therefore, Komenský was convinced that students who practised performing in front of people also prepared themselves for life and received social skills that might have helped them in their future life (Klíma 1947, 133).

The concept of this thesis is similar. The teacher can hide useful information into the content of DA. For example, students can learn how to recognise non-verbal signals of their colleagues in particular activities. However, the main aim is to give students an opportunity to practise their communicative skills and learn vocabulary before their real use.

3.2 The first attempts of DE in the Czech Republic

The first classes of DE appeared thanks to a little influence from the western countries in the second half of the twentieth century during a period of communism.

The first attempts of DE as such occurred in our country in 1960s when theatre actresses were leaving theatres and starting to work in schools of art. At these schools

drama classes were parts of informal education. The main focus was on the **product** which is understood as a theatre play. This was a simple imitation of a real play adapted for small children (Machková 1999, 7). During this phase the term D+T should be used rather than DE.

At the end of the 70s the first two-year course where teachers could study this subject and prepare themselves to be real teachers of DE was offered (Machková 1999, 7).

The methodology of DE was discussed in the 1980s. Up to 1989, the socialist government considered DE, as Machková says, as 'just playing with children' while roots of methodology were built on elements of democracy and individuality. At that time it was also founded as a part of educational curriculum of secondary educational schools (Machková 1999, 8).

A big shift happened in 1990 when democracy allowed DE to enter the whole educational system. Since that time many specialised programs for teachers of DE have been established (Machková 1999, 8) and DE has started to develop into the present form.

According to Jaroslav Provazník, it has been twenty years since DE entered the school syllabus; nevertheless, the present attitude to DE at schools is still rather undervaluing. DE is usually considered as an unimportant subject that does not need to be compulsory. The more preferred idea is DE just as an elective subject. Despite those benefits that DE can offer it is still meeting barriers and stereotypes in the society and does not have an opportunity to fully apply its potential (Provazník 2012, 1).

Although DE rarely exists as a subject itself in the Czech Republic, its methods and techniques can be occasionally found in ordinary subjects. Teachers use DA as teaching support.

3.3 Roots of DE in the world

We want to use principles of DE but at first it should be mentioned where the DE did come from. The roots of DE can be found in the middle of the first half of the twentieth century. Winifred Ward might be considered a founder of DE. She was

considerably influenced by an American pedagogical reformer John Dewey who was a leading personality of the pragmatic pedagogy.

The basic method for pragmatic pedagogy is to solve a problem by using students' experiments, practical activities and their **experience** that was considered as the most important element of education. The experience leads in creation of habits that are used as a reaction for a particular impulse later. Each experience used in such a situation is partly modified for another following situation. Therefore, the form of the experience continuously changes in time but its basic function remains (Dewey 1991, 30). If these ideas are compared with those of Jan Ámos Komenský, similarity of the principles of experience and their use should be visible.

However, Winifred Ward saw benefits in this new type of pedagogy. Her new subject, creative drama (can be regarded as DE), allowed children new options of their self-realization in an emotional way, expressive expressions, cooperation in team-work or use of their own experience in practice (Machková 1999, 13).

Winifred Ward was followed by many teachers from different countries. Nowadays, Eva Machková, Radek Marušák, Josef Valenta, Jaroslav Provazník and others belong among Czech professionals focused on issue of DE in the Czech Republic. These people can see the positive impact of DE in education and endeavour to adapt and introduce DE into the national curriculum.

Nonetheless, DE is still a new not fully utilised subject in the Czech Republic. Still, its principles can be helpful in the process of teaching English. In the following chapter the level of language that students should acquire at the second stage of elementary school is briefly described.

4 The level of required language by CEFR

The thesis is focused on children aged from eleven to fifteen who attend elementary school. At these schools the main aim of teachers is to develop knowledge of language systems and receptive and productive skills which are related to the English language and its practical use.

Common European Framework of Reference for Language (CEFR) divides these skills and knowledge into six groups: A1 - beginner, A2 - elementary, B1 - pre-intermediate, B2 - intermediate, C1 - advanced, C2 - proficient. The final target for elementary school is the level A2². According to CEFR, A2 level is possible to be defined in the following way: “At this level, users are acquiring a general basic ability to communicate in a limited number of the most familiar situations in which language is used in everyday life. Users at this level need to be able to understand the main points of simple texts, many of which are of the kind needed for survival when travelling or going about in public in a foreign country. At this level, they are using language for survival and to gain basic points of information” (Cambridge ESOL). Generally speaking, A2 level means that students will gain ability to use their second language at a basic level sufficient for their primary orientation in society. Then we can claim the task of a teacher is to teach students an appropriate language during the school attendance so that the learners will be able to communicate with other people, understand them and be able to ask their own requests, e.g. to order in a restaurant, to buy a ticket, to describe their experience etc.

DA can simulate such situations and let students to practise them in the fictional reality where students do not have to be afraid of real consequences. Thus such a simulation can be a valuable tool for teaching a practical English language in any required level.

To get a better insight of DE and understanding how it works the general description of DE, its principles and possible benefits are described in the following chapter.

2 URL: <http://www.scio.cz/skoly/stzs/testy9.asp> [Accessed 13 February 2012]

5 A class of drama education

The chapter describes elements and principles of DE, connection between DE and key competences and types of techniques that can be incorporated into English classes and their consequent possible benefits.

5.1 *Drama education and its principles*

Since 1990s DE has been a new school subject. DE differs from the other so called classic subjects such as languages, Mathematics, Science etc. It might be considered more as an aesthetic subject similar to Music or Art education. Methods of DE and their approaches to subject matter are different as well. The significant difference is that a subject matter is not in the centre of a teaching process in a class of DE as it used to be common in other subjects in the past and as it still might be visible in some of them nowadays but students and their needs are in the centre of attention. DE focuses on children's **individuality** and tries to enhance and develop it (Marušák et al. 2008, 9-12).

Such classes that target students' individuality are called student-centred (S-centred). Marušák claims that DE is S-centred class because it puts a student into the centre of the process; it respects his individuality, knowledge, attitudes and values. In DE children are considered as an active partner, not as a passive receiver (Marušák, 9).

The same S-centred principle is contained in DE class. The student's development is created in a process of DE. The process can be described as 'active education' where a student is a participant involved in the activity. Eva Machková recognizes another term, a product, next to the process. The product is a performance typical for theatre where the audience gets 'the kick' as was said in the chapter of terminology whilst the process is creative work with children that intends to develop their personality. Machková also claims that each drama process is composed of three parts. In the first part the **individuality** is developed. The development includes an improvement of students' perception, concentration, realization of their self-consciousness or expressions of movement, speech, creation or rhythm. The second part concerns **social improvement**. Students get a chance to enhance their social

communication in verbal and non-verbal way in this part. Furthermore, children learn how group relationships and co-operation work. Learners improve their communicating interactions which means that they listen to each other and can understand feelings of other peers. According to Machková, there is another part called a **role-play**. This might be considered as a goal of DE. In this part the previous two are connected and the combination should be used by children. In the role-play learners are transferred into the 'here and now fiction' based on a particular social plot. In this situation children have to act as if it was a real situation and solve the specific entanglement (Machková 2002, 15-19). This is actually the principle of Dewey's philosophy of 'knowing by doing' where students have to handle an issue with their experience and group co-operation.

5.1.1 Difference between reality and fiction

To create the issue the fiction must be set. Now it is important to explain two social dimensions that Neelands and Goode use to recognize the real world from DA. A '**real dimension**' represents the real interactions between participants, students and a teacher where organizational matters and planning are commonly discussed. Whereas the second dimension is '**symbolic**' (can be regarded as the previously mentioned 'here and now fiction'). This dimension supersedes the real dimension by its symbolic fiction. Children appear in this fiction when they 'step on the stage'. It means that during DA each participant taking part in the fiction must represent a given role. As Neelands and Goode say (2000, 96), the participants "(...) can only communicate through the words and actions of their character." It is rather important for children to stay in the symbolic dimension and not to break into the real one, otherwise the effort of the whole activity would be pointless (2000, 96-97).

The benefit of the symbolic dimension is its safeness. Children can experiment with the language and do not have to be afraid of the consequences. These experiments and training during DA in English classes can provide confidence for learner caused by loss of fear from using the language in the real dimension.

5.1.2 Types of students' roles

The term 'character' was used in the previous paragraph. It is necessary to explain that it is representation of a change of a student into a particular person that

the student performs in the symbolic dimension. Valenta divides such a change into three levels. The first one is called a '**simulation**'. At this level the student acts for himself in the role-play. The student uses his own experience and knowledge to solve a specific situation. This level answers the question: 'How would I act if I were in such a circumstance?' The aim of this role is to practise particular individual skills and offer self-introspection of the student. The second level is called an '**alteration**'. This is a type of a role-play where the learner acts as he was someone else. The role that a student plays is usually a kind of social role, for instance a teacher, a policeman, an older person or a parent. Children use their experience to realize a pattern of the character's behaviour which they should follow in the role. However, the alteration is often combined with the simulation. Students do not transform themselves into a different character including their personality. Learners usually use their own personality altering a different social status. Nevertheless, this type focuses on recognizing and learning attitudes, experience, status and thoughts of others. The last level actually insists that the personality of an actor will be changed according to a drama purpose. This type is called '**characterisation**' and it is an upgrade of the alteration (Valenta, 54-58). However, the characterization is the highest possibility of performing in DE. It can be difficult even for a real actor. Therefore, simulation and alteration are sufficient for purposes of DA in classes of English.

5.1.3 Experience as the most important element

The basic element which DE co-operates with and draws from is **experience** of a learner. One of the most significant thinkers who affected DE, John Dewey, who has been mentioned in the chapter describing history, formulated his ideas of progress teaching. This type of teaching was based on the experience of the student. Dewey described his first pedagogical principle as 'to do by knowing' and 'to know by doing.' According to Dewey, the experience serves for solving particular situations in our lives. This means that specific knowledge is useful only if we know how to use it in a situation. He equates experience to 'a tool box'. Whenever someone gets to a problematic position he or she chooses appropriate knowledge (experience) from the tool box to manage the problem (Dewey 1991, 28-30).

As a summary it is possible to claim that DE is a source helping children to fill the box with appropriate tools (techniques) that allow to 'fix' (solve) a particular situation. Such tools are represented by efficient words or phrases, correct intonation, formal or informal language and other factors correctly used in interpersonal communication.

5.1.3.1 A Principle of entering and leaving experience

The important fact of the experience is that it does not remain unchanged. It develops during solving tasks. Dewey's teaching principle, 'learning by doing', means that each experience entering some situation is modified and leaves the situation enriched by new pieces of knowledge (Dewey 1991, 30).

Neelands and Goode understand techniques of DE as a vehicle that allows experiencing and communicating in the symbolic dimension during which students isolate the experience for themselves and they can use it practically in the real dimension later. It also works vice versa (Neelands and Goode 2000, 97).

It can be said that previous paragraphs described the basic way of teaching through method of experimenting and searching the best options for communication and behaviour in social interactions. It is the main principle of learning.

5.1.4 A principle of motivation

Motivation is an essential part of education that forces us to make an effort if we want to reach a goal. In Harmer's words the motivation can be defined as “a kind of internal drive which pushes someone to do things in order to achieve something” (2001, 51). In other words we can say that motivation is teacher's persuasion of students that they want to learn the language.

Harmer also says that the crucial factor is the method used by the teacher beside other sources of motivation (2001, 52).

DE offers such a method. The method contains different learning styles that support the motivation of students and allow them to learn by the most appropriate way for each of them. The theory of multiple intelligences by Howard Gardner proclaims that each student is effective in a particular intelligence. Drama activities contain most of the intelligences; then, every student can find the one that fits his or her demands (Ashton-Hay 2005). Typical intelligences contained in DA are:

- **Spatial** – it is developed by movement during acting, using pictures or other visual items;
- **Linguistic** – it is very important intelligence for any process of language learning, development is made by speaking, reading scripts or other texts, discussing etc.;
- **Kinaesthetic** – this intelligence is simply enhanced by movement of students that is usually necessary part of DA, e.g. mime;
- **Logical** – this intelligence can be developed by role-plays where students learn how to solve a particular problem, they learn patterns for possible solutions, later they can logically deduce the following continue of a situation.
- **Intrapersonal** – it is connected to recognition of feelings and emotions of each student that relates to different situations in symbolic dimension (simulation, alteration or characterisation), i.e. how would students feel and what emotions influence their behaviour in the situation;
- **Interpersonal** – this intelligence is formed by co-operation of students and their discussions in the symbolic as well as in the real dimension (Ashton-Hay 2005).

Thanks to such a variety all students can learn by the most suitable forms whenever DA is used in a class. It helps them in learning process. Such a supporting feature motivate them in better performance.

Additionally, Maley and Duff attribute good motivation during DA to a few elements:

- students draw on their own experience that usually provides an original result, such unpredictability arouses interest and enjoyment;
- children create their own work by their own ideas;
- participants work together and compound their imaginations in spontaneous creations;
- learners discuss and argue between themselves;
- all the class is actively engaged nearly all the time of the lesson (1982, 13).

The principle of motivation is the crucial feature of any educational process. It depends on methods and techniques used by teachers. DE includes a lot of motivating factors thanks to the integration of multiple intelligences or other factors

such as co-operation, active engagement of students and their creativity or unpredictability of the final result that can push learners in finishing their tasks.

5.2 Key competencies in a current syllabus

DA also helps to develop Key Competencies (KC). The definition of European Commission describes KC as following: “Key competences represent a transferable, multifunctional package of knowledge, skills and attitudes that all individuals need for personal fulfilment and development, inclusion and employment. These should have been developed by the end of compulsory schooling or training, and should act as a foundation for further learning as part of lifelong learning” (Tapio 2010). The important characteristic of KC is that they are transferable and multifunctional. It means that they can be used by children in different situations and contexts and allow them to handle various life situations that can occur - the similarity of Dewey's 'tool box' is obvious. In the Czech Republic competencies are defined by 'Rámcový vzdělávací program' (RVP)³. These Czech competencies contain: learning competence, problem solving c., communication c., social and personal c., civil c. and working c.⁴

5.2.1 The relationship between DE and key competencies

Cisová and Provazník claim in their article that DE is closely connected to communicative and social and personal competencies providing that content of RVP are followed by teachers. The reason of the connection is that the main educational method of DE is a role-play. During the role-play each student behaves and acts as if he was a different person and he tries to solve a particular conflict that was introduced. Learners have an opportunity to experiment with various opinions, ideas or attitudes and their expression. A big advantage of the role-play is its symbolic dimension. In this dimension everything is just pretended, therefore no actions have a real impact. However, experience which students receive during the role-play can be used in the real life later on.

3 RVP as the basic curricular document is compatible with Key Competences for Lifelong Learning – European Reference Framework (Cisová and Provazník 2011, 3)

4 Author's translation: kompetence k učení, k. k řešení problémů, k. komunikativní, k. sociální a personální, k. občanská, k. pracovní (Klíčové kompetence v základním vzdělávání)

According to Provazník, the basic condition for such a co-operation between students is an ability to work as a team. Each student can have a different point of view in different situation. This diversity leads children to accept opinions of the others. Therefore DE and its techniques are a suitable tool to evolve social and personal competencies at schools (Cisová and Provazník 2011, 3-4).

If DA were incorporated into language classes it would be unlikely to fulfil all the competencies which are generally required. Lack of time or limited ability of children to communicate in the foreign language can cause difficulties. Nevertheless, DA can develop at least some of the competencies such as communicative c., social and personal c. or problem solving c. These competencies can be considered as knowledge and skills required by CERF for level A2. Drama techniques incorporated in classes of EFL

This section focuses on the combination of an English class and incorporation of drama techniques into the teaching process. It has been already said what students are supposed to know as well as the principles of DE were described in general. The present task is to provide terms of using DA during the educational process.

5.3 General conditions and necessities for incorporating DA in classes of the English language

5.3.1 Enough of space

One of the critical points of integrating DA in classes of English is a problem of space. Maley and Duff proclaim that traditional class arrangement is inappropriate for the use of drama activities. The arrangement actually works against the effect of techniques (1982, 18). As Marušák says the most suitable classroom arrangement would not contain any desks or tables but a few chairs and preferably a carpet. Such a type of classroom is not typical at schools. However, dramatic classrooms can appear if the particular school that focuses on DE as such and understands importance and benefits of this subject (Marušák et al. 2008, 17).

Nevertheless, the principle of the space is very important. The reason is that activities very often involve movements and therefore they need room where students can freely move and express their thoughts.

Furthermore, Maley and Duff claim that face-to-face communication is also crucial but impossible in conventional arrangement. Simple solution to this issue is to move furniture towards walls and in the centre of the classroom is enough room for various activities. Still, the teacher must be aware that such a rearrangement is time-consuming (1892, 18-19).

However, it is not intended to do the real DE in classes of English as the foreign language. Therefore, empty classroom without a piece of furniture is not necessary but the typical class arrangement is not appropriate either. The compromise can be done by a horseshoe arrangement. This can provide some space for simple movement activities or mimes and students still have place where they can take their notes or work with books and texts as usually.

5.3.2 Atmosphere in the class

Atmosphere during educating is another very important aspect closely connected to the previous condition. Gower et al. claims that the classroom arrangement is also partly linked to the atmosphere of the class (1995, 22). As Maley and Duff claim arrangement organized into the typical rows evokes discipline in students' minds, on the other hand, free space might awakes feelings of disorder and possibility of students' uncontrolled behaviour (1982, 19).

Another factor that can highly influence the atmosphere in the class is a relationship between students and their teacher. It is necessary to set a relaxed atmosphere otherwise activities do not work as they are expected to do so. Despite the partly relaxed relationship the teacher must still hold the authority. To avoid the loss of attention and authority the teacher should clearly explain and ensure what students are supposed to do otherwise there is a danger that students can start to disturb the lesson. The following teacher's activity is just monitoring learners' work, not directing them (Maley and Duff 1982, 21-22).

Generally it can be said the teacher who teaches DE or wants to introduce DA into EFL should be open-minded, enthusiastic but still authoritative. Additionally, the teacher should be an actor with positive attitude to drama and theatre. Besides to that, the atmosphere can be perfect but students who deny co-operation can occur anytime; therefore, the teacher must be also aware of certain problems which might

occur and must be prepared to handle them. The next chapter presents the potential problems in the classroom.

5.4 Possible objections and reluctance

As it was preceded it is possible that some problems may occur during the class where DA takes its place. Students can refuse doing 'such stupid activities' or even teachers are not confident about the organisation and might be afraid of the loss of their authority.

5.4.1 Teachers objections

As Dougill claims, a typical lecture is usually one-sided way of acting. It is the teacher who uses gestures, mimes and speaks most of the time. The teacher is the performer. Such a class is a teacher-centred one (T-centred). The teacher and the subject matter are in the centre of teaching process, not the student. The teacher is the controller who says what students are allowed to do and what are not (1987, 25-26). This type of education is definitely appropriate for presenting new subject matters, e.g. grammar rules; however, if the attention is paid to practice and students' work, T-centred class does not allow suitable conditions.

On the contrary, student-centred (S-centred) class perfectly fits for the purposes of students' work and practice because S-centred lesson is focused on the students themselves. It tries to develop their knowledge, skills and individuality. The basic element of education is student's experience through which he or she gains new information and new experience. Students are actively included in the educational process and they are also responsible for their learning and the learning process (Sparrow et al. 2000). The combination of S-centred class with a demand on relaxed atmosphere might seem as completely beyond the control. That is why some teachers are worried about the loss of conduct of the class.

Dougill suggests three simple terms to avoid such a situation. The first one is **precise preparation** functioning as good prevention of a chaotic class. Well and precisely prepared lesson prevents chaos and confusion during the educational process (1987, 27-28). Still, Scrivener claims that the teacher "should be prepared to

respond to the learners and adapt (...), even to the extent of throwing the plan away if appropriate (1994, 44).”

The next condition says that the teacher **must be aware of a level of students**. The level is related to knowledge of language but also to dramatic skills of students. The teacher must give learners such tasks they are able to complete. There are two possible risks, the language one and the dramatic one. It is very risky to ask students to perform an activity containing progressive improvisation that requires high knowledge of the second language or ask them to mime e.g. 'an auditor' that needs high dramatic skills (Dougill 1987, 35-36). Such mime can cause a problem even to an experienced actor.

The last condition that is recommended is **giving precise instructions**. Jim Scrivener (1994, 98) proposes a few steps that make instructions more effective:

- the teacher should be aware of giving instructions – the teacher should listen to himself or herself when presenting DA;
- pre-plan the instructions – prepare only essential information in a sensible order, use simple and clear language in short sentences, give information related only to the oncoming activity;
- prepare the appropriate atmosphere – silence in the classroom, authoritative tone, eye-contact with the most of students, ensure students are listening to the instructions;
- demonstration rather than explanation – it is more effective to demonstrate than just explain whenever it is possible;
- check the students' understanding.

All these steps apply to general English class. However, there is one step that must be modified in the class where DA is used. Eva Machková (1999, 33) warns against giving too precise demonstration. According to her, teachers of DE do not say or show what the final result should look like, otherwise the principle of using students' experience and motivation of creating something on their own would be pointless.

However, giving good instructions is the vital part of the activity. The demonstration is very important as well but the purpose is only to give a clue to

students. The teacher must realise that he is not an actor and students his audience but that he is a leader of children.

5.4.2 Problems with students

When a teacher is self-confident and is not afraid to use DA in an English class, there is another problem that may occur. It is usual that in each class students who do not want to co-operate with the teacher are found. Three reasons usually appear: a hyperactive student, shyness and refusal.

The first type of **hyperactive students** can be divided into two more subsections, students who want to overdo everything and those who are exhibitionists. If there is a student who wants to overdo everything then Maley and Duff advise to “turn everyone's attention fully on him or her by saying, 'Oh, that was interesting, could you do it again for us all?’” (1982, 21) They proclaim that such a student is not able to exaggerate for a long time and composes soon (1982, 20-21). On the other hand, Eva Machková says that attention should not be paid to those who wants to attract attention of the others to himself or herself by their behaviour. The others should not react or encourage such exhibitionists (1999, 26).

Shyness is another problematic issue. Scrivener says: “Curiously, it is sometimes the shyest students who are most able to seize the potential (1994, 69).” Nevertheless, the teacher should prepare appropriate conditions for those who 'want to seize the potential'. The shyness and lack of self-confidence means a student is afraid of making himself or herself a fool in front of the others.

According to John Dougill, to handle the shyness four steps must be implied. The first step says **the teacher should lead students by example**. Such an act encourages students because they can see that the DA is not pointless and impossible to do. They are also motivated thanks to the teacher's willingness to do the DA in the role of organiser.

The second step warns against forcing students to perform in front of the whole class. If the whole class performance is necessary, students should be asked for volunteers whose are eager to present themselves. **Unwilling students should be never forced** to do DA in front of the whole class. The best option is to let them work in small groups or pairs preferably with their friends.

Another step is similar to the previous 'teacher's awareness of the level of students.' The level of students' experience, knowledge of the English language and dramatic skills are limited, thus the level of the activities must be appropriate to the student's ability as well. If the specific activity exceeds the student's ability, the result can be opposite of what was intended. Therefore, **the teacher must be aware of the skills of his learners**. They are not able to do an activity which they have not been prepared for before.

The last step that Dougill suggests is to **give a positive comment**. It is dangerous to give a direct negative feedback to a student. Such an open evaluation affects student's motivation and self-assurance. It is rather recommended to do the criticism indirectly, i.e. not to assess student but discuss with other students how should the character of the particular student behave in the real dimension. Consequently, the student should repeat the activity enhanced by new experience that was a result of a co-operating dialogue (Dougill 1987, 33-36).

All these conditions affect the atmosphere of the class and try to make it positive and comfortable, so that even shy, uncommunicative students feel well, are not afraid of working and co-operating with others and have a good environment causing generally good learning conditions.

The last potential and very probable difficulty is a students' **reluctance**. Its roots grow from learners' belief of pointlessness, silliness and unimportance of DA. Dougill advises that the teacher must know the purpose and value of DA and must believe in them. It is helpful to fully explain the purpose before each activity, so that students understand the benefits (1987, 33).

Such an approach might be difficult during the first few lessons; however, it is supposed that students learn how activities work as well as understand what the activities include and how helpful they might be for them. Later on students will know what to do and DA will be successfully incorporated into lessons of English and support education by its benefits.

6 Selection of drama techniques

Drama techniques can be divided into three basic groups: verbal-acoustic techniques, non-verbal techniques and mixed techniques. All groups are supposed to be the primary techniques of DE (Valenta 2008, 123-124).

6.1 Verbal-acoustic techniques

The basic elements of verbal-acoustic techniques are words or sounds and their creation. The main aim is to let students mainly talk and practise their spoken English. Still, speaking must be followed by another skill, listening. Listening is supplementary activity where a student receives a communication code⁵ and endeavours to interpret the code. This technique allows students to train coding and decoding spoken messages.

6.1.1 Function and aim

According to Valenta (2008, 162-163), it is possible to claim that verbal-acoustic techniques lead to an improvement of:

- listening skills (perception, decoding messages);
- speech and speaking skills (pronunciation, intonation, stress, rhythm, fluency, economy of language);
- connection between thinking and speaking (ability to express and define various thoughts);
- awareness of speech and social content (formal and informal language at particular situations, communicative strategies);
- artistic and aesthetic way of expression (recitation, performance, dramatic playing).

6.1.2 Examples of verbal-acoustic activities

Spoken types of techniques might be quite demanding for student at elementary school. It is up to the teacher to know the students' level and adapt the

⁵ Communication code is a system of signs that forms a message that allows transmission of information between people (Valenta 2008, 123-124).

difficulty of an activity to them. However, these examples, the verbal-acoustic as well as the non-verbal, belong to the easier activities. They can be suitable for the practise of English.

Hot Chair

One student sits on a chair in front of a class. The student performs some well known person. The task is to uncover the person through yes/no questions of the rest of the class (Valenta 2008, 173). This activity can have many variations. Students in front can pretend famous people as well as ordinary things, plants or just words, e.g. 'go'. The rest has to develop strategies allowing recognition of the unknown expression.

Conversation

The principle of the technique is to let students converse about a particular topic using common communication phrases and features such as saying a compliment, asking a question, pretending interest, active listening etc. All these elements generally appear in conversation of two or more people. The main task is to keep the conversation and the topic for a specific period of time (Valenta 2008, 177-178).

Spoken Chain⁶

The aim of the activity is to create a story according to a given topic. Students are divided into groups. Each student from each group can say one word or sentence (it is up to a teacher). The other student must connect their sentence to the previous one and must keep the topic. In this way children may create very interesting stories.

6.2 Non-verbal techniques

Someone can regard verbal-acoustic techniques as fundamental for language teaching. It is not true. A vast part of communication is occupied by non-verbal communication. Valenta claims that verbal expressions cannot occur without supportive body language during a process of a verbal exercise (Valenta 2008, 161).

⁶ Inspired by an activity 'Předávaná řeč' (Valenta 2008, 188).

These activities do not require any words or sounds but they are focused on muscles that create our body language where mime⁷ and facial expressions are included. It is also necessary to explain that even 'not moving' is a part of the non-verbal communication and contains its meaning.

Words or rather just particular sounds can occur in such an activity but their role is just supportive. The main aim is orientated to the movement codes, their encoding and decoding. Therefore observation and interpretation of codes are the main aspects of these activities (Valenta 2008, 126-127).

6.2.1 Function and aim

The development of students is recognizable in (Valenta 2008, 127-128):

- perception of movement (coordination of moves, cultivation and aesthetic way of moves);
- perception of space;
- psychophysical acting;
- connection between movement in social content and situations;
- changing potential in psychical mood by physical motions.

6.2.2 Examples of non-verbal activities

Tableaux (Still pictures)

This is one of the most typical non-verbal activities. Maley and Duff claim that the aim of this activity is “to develop a complex still mime from the stimulus of a single word and its associations” (2005, 168). The technique alone can be done by single students or by groups. According to Valenta, the main principle is 'not moving' that functions also as a body exercise. The purpose of the activity is to represent an emotion of a character or in addition to paraphrase the picture by observers (2008, 160). It means that students have to examine their minds and feelings' experience which tell them the most appropriate way of showing the task by body language. Observers, on the other hand, interpret the body language through their own

⁷ An expression 'mime' is equal to the Czech term 'pantomima' which covers the body movements but not the facial expression (Valenta 2008, 126).

experience. Each student has individual acquaintance. It means that each interpretation can be different.

Sometimes the activity can convert from still pictures into the role-play, i.e. students start to move and play a short scene. Consequently, observers can check whether their interpretation was correct or not.

Mime

This is the most common non-verbal activity. Words, phrases or stories are represented by gestures, facial expressions and body movements. This technique is relatively undemanding and yet very potent in language learning, e.g. vocabulary. Its potential is hidden in visual element as a prominent part because, as Dougill says, “memory is greatly reinforced by visual association and that recall of language items is helped when there is an associated image” (1987, 14-15). Mime is often involved in warm-up activities at the beginning of the lesson; however, it can be used as the main activity that can practise, for instance, an interpretation (Dougil 1987, 13-16).

Mime offers many variations. For example:

- **Mime Translation:** This is a general technique where students translate particular words from a text into a non-verbal code. Students use their experience and creativity for transformation of the words into soundless signs (Valenta 2008, 137). Children are divided into groups and the solution is established on co-operation and collective discussion. Learners can use similarity of homophones where one can be replaced by another, e.g. 'for' (preposition) can be substituted by 'four' – showing four fingers.
- **Narrative Mime:** A piece of text is given to a student who slowly reads it. At the same time other student or students perform what is read. The story leads actors through. The language of the text should be undemanding so that students can translate and perform it easily (Valenta 2008, 131).
- **Mime Dubbing:** This activity is similar to the previous one. It is also combined with verbal element. In the activity one student slowly speaks, e.g. describes his or her daily routine. At the same time another student mime activities which the colleague describes (Valenta 2008, 134).

6.3 Mixed techniques

Mixed techniques are the combination of verbal-acoustic and non-verbal techniques, besides, it also combine learners' individuality and social interactions as it has been mentioned at the beginning of this chapter. It is simply known as a full-play (role-play). In this type of activity messages are encoding and consequently decoding verbally as well as non-verbally. However, this complex-coding is more sophisticated and thanks to varieties of different techniques there are more opportunities for expression of information, attitudes, mood, feelings etc.

In these activities students pretend they are someone else (or something else) or in a different social role. Generally, everybody plays different social roles in his or her life each day, e.g. a son, a mother, a customer, an employer, an employee etc. Still, it does not mean that everybody can be a perfect actor immediately. Valenta admits that it might be hard for someone to get to the role. It can require further practise and preparation (2008, 125).

When students play they usually play for themselves. The focus of the lesson is on the process of acting when children try to use and develop their experience. If an audience is present, the aspects of observation, listening and interpretation also take their place as a part of a practise (Valenta 2008, 125).

The role-play is a universal technique of DE that can develop different skills of a child through solving various problems with other children. Significant fact is that it takes place in the safe symbolic dimension where actions do not have a real impact to the social context. In addition, it highly supports development of required key competencies. The role-play is the fundamental technique of DE.

6.3.1 Examples of role-play activities

A Complaint

Two students are needed for this activity or two pairs so that the students can support each other when one of them is unsure in any expression. The activity usually takes place in a shop. Those students who come to complain do not know what they are complaining about. Their task is to uncover the specific thing. For example, one student is not satisfied with something he bought the day before. The thing is a pen. The other student acting as a shop assistant should give some clues to

his or her partner but should not be too direct. The students' speech is unprepared, thus they have to think quickly and react as fast as possible. The activity also trains their communication skills, social relationships or ability to handle with arguments.

6.4 Benefits provided by DA

The previous chapter divided techniques of DE and presented particular activities that can be used in process of teaching English. In this chapter possible benefits provided by DA are briefly described. Each benefit is supported by an example of activity and its description where additional benefits are introduced.

6.4.1 Increase of students' motivation

As it was said before, each drama activity can engage most types of intelligences. It allows students to learn by the most suitable way for them. Then the acquirement of the language happens in pleasant way. Moreover, learners' creativity and imagination are also engaged most of the time during the activity. Additional part of motivation is unpredictability of the final result in some activities where observers do not know what to expect. These elements should prevent from boringness of every drama exercise.

Activity: Verbal-acoustic – Conversation (“An Alphabet”)

Students are divided into groups of four but just two of them act and the rest observe. A background is given to students, e.g. two old people sitting on a bench in a park talking about weather. The point is that each direct speech should start in alphabetical order. For example:

Student A: “**A**mazing weather today, isn't it?”

Student B: “**B**eautiful day for walking. Do you know the forecast weather for tomorrow?”

Student A: “**C**loudy but high temperature.”

Time for an answer should be limited so that a student who does not know is replaced by another one. The circulating allows all children of each group participate

in the activity. The motivation of the activity is caused by the competence of students.

However, this type of activity might be difficult for students with low English level. Easier variants can be applied. For instance, children have to say only particular words, e.g. verbs, not the whole sentences.

Although the exercise works mainly with the linguistic and partly with the interpersonal intelligence, the competition between students should motivate them in doing the task. The motivation can increase when they learn better strategies in solving the activity caused by their modified experience.

6.4.2 Acquisition of vocabulary

Particular DA can allow students to practise new vocabulary in a way that the words will be connected to a particular context. This can help children in better acquisition. As Dougill says, "Drama activities can help provide visual and physical reinforcement that increases involvement and helps fix the vocabulary items in the mind" (1987, 39-40).

Activity: Non-verbal – Mime ("My Word")

Maley and Duff provide many kinds of this technique in their books. One of them is called 'My word'. Aim of this activity is to confirm students' vocabulary via miming words given to learners. The class is divided into pairs and each child receives a few pieces of paper with words of particular theme, e.g. fruit, jobs, animals etc. Afterwards students mime the words and the rest have to guess the word. This activity helps students in reinforcement of their vocabulary (2005, 53).

This activity uses spatial, kinaesthetic and logical intelligence. This exercise is expected to be very motivating for students. Each performance stimulates students' individuality. It uses their experience and memories in creating non-verbal presentation of the specific thing. Due to the connection of all these factors, it might be easier for children to remember performed words for them.

6.4.3 Development of individuality

Classes of DE are student-centred; therefore, solution or final result of each activity lies entirely on students, their creativity and handling with their experience and teachers do not enter the process of creating.

Activity: Non-verbal – Tableaux

A word or a theme is given to groups of students, for instance, 'anger' or 'a family spending their holiday on a beach' etc. Their task is to discuss the meaning and consequently create a statue or statues that would represent the content of the theme. The purpose of the activity is that each student has to understand the words, think about the expression of the words and involve his or her creativity in forming the meaning with others. Then each group should present their statues to other group which should discuss the meaning.

If students want to create picture with more statues, they need to communicate. Therefore communication and social interactions are important parts of the exercise. Statues also often express some positions or feelings so each student must create a statue by using their experience and acquired knowledge. Moreover, this type of activity includes all the types of intelligences, thus the exercise should be highly motivating.

6.4.4 Development of social relationships

Most of activities are done in groups. Thus children are pushed into communication and co-operation including dealing with arguments, convincing other peers or accepting different opinions.

Activity: Non-verbal – Mime (“Mime Translation”)

A short story or lyrics are given to groups of students. The task of each group is to transform the story into a mime. Learners are supposed to conceive a representation of the particular words via simple moves. Children have to discuss the possible moves and the accuracy of their representation.

Interpersonal intelligence is crucial for this activity because high level of communication between students is demanded.

The used language is up to a students' level; however, mother tongue can be allowed for the communication itself where learners discuss meanings of words and their visual representation. Developing non-verbal signs for word includes children's intrapersonal intelligence and source of experience.

All the intelligences are involved in the activity as well as demands on the students' creativity. Thus, the activity is supposed to be motivating enough and attract children.

6.5 Discussion as the follow up

Each conventional drama activity should be followed by a reflection or a discussion where the particular activity, used techniques and experience, actors and other elements are evaluated by students.

The reflection is the final and critical part of DE. As Valenta mentions, psychology of experienced learning proclaims that when the experience from an activity is not reflected and examined it is unlikely to keep it as new knowledge by students. The reflection helps students to save the knowledge in a systematic order, therefore it may be well memorized and recalled (2008, 288).

What should the discussion contain of? According to Valenta, each discussion should **summarize** what were the activities about and what happened during the solving process. Students should discuss it impersonally. Consequently students give their **feedbacks**, i.e. what they perceived, how they understood or were affected by the activity. Learners also **evaluate** the quality and value of the activity in comparison to traditional values and norms of the society. The next part of reflection is **advice**. Children talk about what they have taken from the activity and how the particular features can be practically inserted into students' real life. The reflection should also discuss possible **changes** in students' acting or the activity itself. If all these features are reflected, students get better opportunity to remember newly acquired experience (2008, 288-289).

When DA is used just as a supportive exercise the discussion is not necessary to do after each activity. For instance, when 'Hot Chair' is used as a warm-up activity at the beginning of a lesson the discussion can be left. On the other hand, longer

activities such as 'Mime Translation' or 'Tableaux,' which can be connected into bigger units, deserve reflection, so that critical parts can be evaluated by students. This reflection helps children in better memorizing or understanding single elements, e.g. unknown words or phrases.

Reflection is an important part of DA and the teacher should not undervalue it. Nonetheless, this follow-up may be quite time consuming, therefore the teacher must be aware of it.

Moreover, when we talk about DA in English language class a problem of the language is topical. Students may not be able to discuss all the features in the foreign language. In this case a mother tongue can be allowed.

7 Conclusion

The aim of the thesis was to theoretically attest how can be techniques of Drama education applied to ordinary classes of the English language and specify possible benefits that can influence the learning process.

The whole thesis was based on drama education as a school subject and its techniques borrowed for purpose of teaching foreign language. The first important task was to introduce DE as a subject itself and present and define the main terms that were frequently used in the text or crucial for the thesis. The key terms were drama and theatre that are roots of the subject Drama education. Drama and theatre offer methods for approaching the subject where methods include techniques that provide acquisition of subject matter itself.

The next chapter briefly introduced historical roots of drama education in Czech countries in the past, i.e. the concept of Jan Amos Komenský and his vision of drama as a universal teaching tool. His concept was partly different from the present concept but particular features were similar, e.g. principle of motivation, simulation of a real life and give information to students via theatre play. Beside to that, DE as such was developed in the Czech Republic in the second half of the twentieth century during a period of socialism. The development was quite difficult but relatively successful. However, DE as a subject is quite new and still not very firm in the educational syllabus.

The reasons for learning English were examined in the fourth chapter. English as one of the most spread languages is very crucial for our **orientation and communication** especially abroad. The thesis is aimed to the second stage of the elementary school where students should reach level A2 according to CEFR. It means students are able to ask simple questions, state uncomplicated conversation and understand easy sentences. Drama activities, as a tool for Drama education, were decided to use for purpose of learning these skills.

The fifth chapter introduced DE as a subject with its principles and features. DE is an aesthetic subject which let students examine their minds, creativity, emotions, ways of expression. The principles of DE provide students development of their **individuality** and a sense for **co-operation**. The development is caused by

changing students' character during the process of DE and changing between the real and the symbolic dimensions. Moreover, the symbolic dimension provides safe environment where children experiment with their experience in solving issues. Therefore, the basic element of learning through DA is changing students' **experience**.

Such an experimenting and involving learners' engagement brings one of the most valuable features of DE which is **motivation**. It is caused by inclusion of multiple intelligences where each student can find the most suitable way of acquiring information. Students also use and involve their individual ideas based on their experience in creation of solution. A result of each solution is unpredictable. Such unpredictability causes another motivation increasing element.

An additional benefit is development of the key competences that are required by RVP. DE can involve most of them in the process of education; however, in classes of English there are basically three of them, **communicative** competences, **social and personal c.** and **problem solving c.**

All these principles and possible benefits are included in three basic types of techniques: verbal-acoustic, non-verbal and mixed. The first type forms children's verbal expressions, listening and quick responses. On the other hand, non-verbal activity can help students in vocabulary reinforcement as well as in perception of movement and space. Particular non-verbal activities can serve as relaxing, interpretative or warm-up activities. The last technique, the mixed one, can be called the role-play. It serves as a simulation of reality where students combine their verbal-acoustic with their non-verbal techniques. These types allow students to practise different skills in solving of particular situations at the same time. The solution of each situation might be consequently helpful in the real life later on.

Possible benefits of DA discussed in the thesis were: **increase of students' motivation, acquisition of vocabulary, development of individuality and development of social relationship**. Examples of techniques and activities that can be used for each of the benefits were described. Every technique usually contains more than just the particular benefit but the description was basically aimed to the specific one.

The following part after use of any techniques or activities should be the discussion. Revision of what students have just done helps them in their better acquisition of the language. Each reflection should consist of summarising of activities, students' feedbacks and opinions about the quality of the activity. However, it is not necessary to do the reflection all the time after each activity. It should take its place after longer, more difficult activities. Moreover, the discussion should be in English; nevertheless, students are not supposed to be on such a language level, thus use of a mother tongue should be allowed.

However, if we want to introduce DA into an English class, we have to handle with a few issues. First of them is space which is necessary for students' motional expressions. If the school does not have a class for such a purpose, it can be simply solved by rearranging of furniture in the classroom but the teacher must be aware that it is quite time-consuming. The next crucial factor of the incorporation is an atmosphere of the class. Classroom arrangement affects the atmosphere but the most important feature is caused by the teacher and his relationship with students. The teacher must find his role where he is close to his students but he still holds his authority.

The authority is connected to another factor. Some teachers can be afraid of losing their authority in such a type of lesson. To avoid this situation just a few terms must be fulfilled. The first one is the precise preparation for the lesson. It is unlikely that any unprepared lesson meets its aim. The next condition wants the teacher to be aware of students' level. He must not ask them too much, otherwise the teacher would be unsatisfied and students demotivated. The last term is to give precise instructions to students, so that nobody is unsure about what to do and quick demonstration can even enforce students in their motivation because children can see that the exercise is not pointless.

If all the necessities are handled, DA might be integrated into classes of ELT next to the conventional techniques. As a reward of the fulfilment the integration may bring new types of exercises that enhance students' motivation, increase acquisition of the subject matter and establish relaxed approach of students to the English language as such.

As a conclusion we can say that the integration of drama techniques is theoretically possible. Benefits that DA might offer are increase of motivation, better acquisition of vocabulary, development of individuality and social relationships. Still, it is difficult to claim a firm statement. The practical utility must be proved in a further research. However, this thesis can serve as an valuable basement for comprehension of the drama issue.

8 References

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